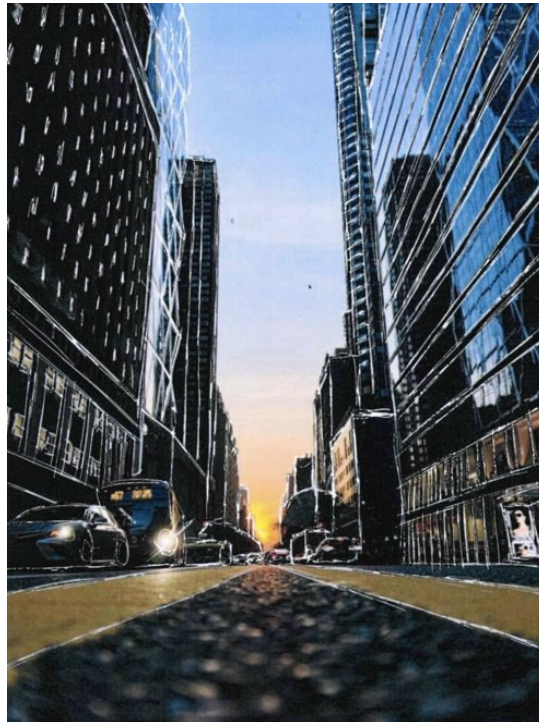




Welcome to Photography GCSE.



How will I be assessed?



Over the two year course you will be assessed against our 4 assessment objectives for both your **coursework (60%)** and your **final exam (40%)**.

A01- Artists & Photographer research and analysis.

A02- Experimenting with a range of practical and digital materials and software

A03- Ideas, photography and drawing.

A04- Final outcomes and links back through your A01-3.

Exam information:

You will start your exam project in January of year 11.

Exam time: **10 hours** to make a final outcome.

Career Links

The creative industries are one of the **fastest growing parts of the UK economy**. Opting for one of our visual arts courses can open the door to a career in **architecture, games design, art therapy, illustration, web design, interior design, photography, fashion design, fashion purchasing, advertising** and much more.

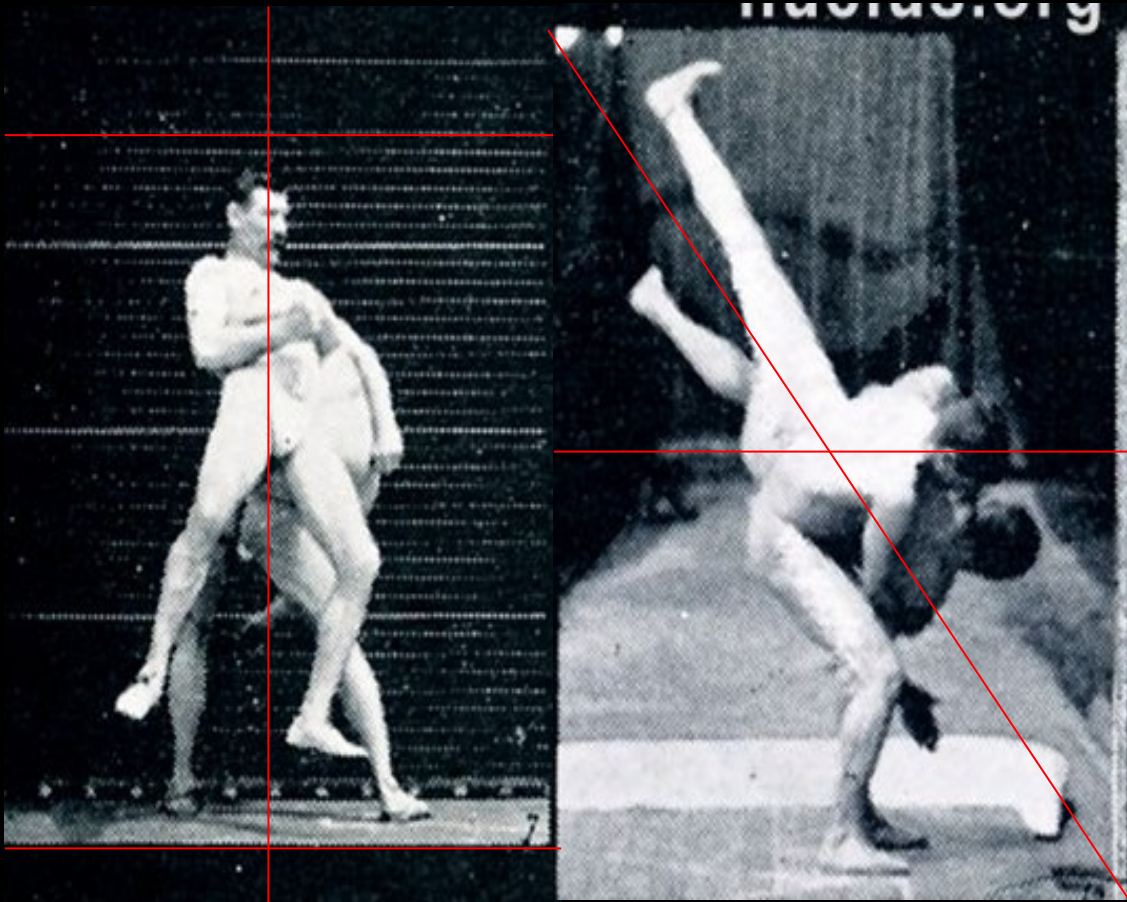
Students in the past have gone on to study

- Bachelor in Photography. ...
- Bachelor of Design Arts: Filmmaking & Photography.
- Bachelor of Arts Degree Honours in Visual Communication majoring in Applied Illustration, Art Direction, Graphic Design, Multimedia and Photography. ...
- B.A. In Studio Art (Photography, Media Concentration) ...
- Bachelor of Fine Arts in Photography.

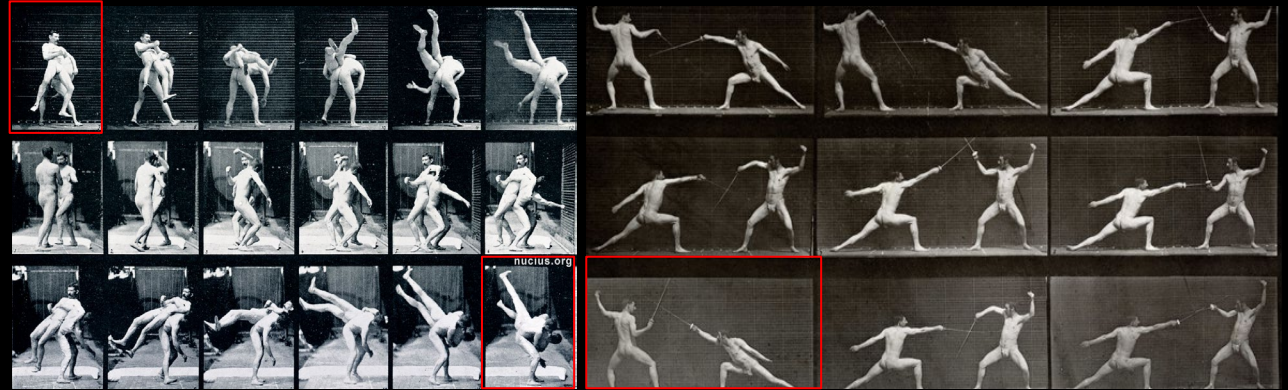
- Art therapist
 - Community arts worker
 - Digital marketer
 - Media planner
 - Multimedia specialist
 - Museum/gallery curator
 - Stylist
 - VFX artist
 - Visual merchandiser
 - Web content manager
 - Web designer
 - Photographer
 - Crime scene Photographer.
- Plus, many more.

A01—Artist research and ideas.

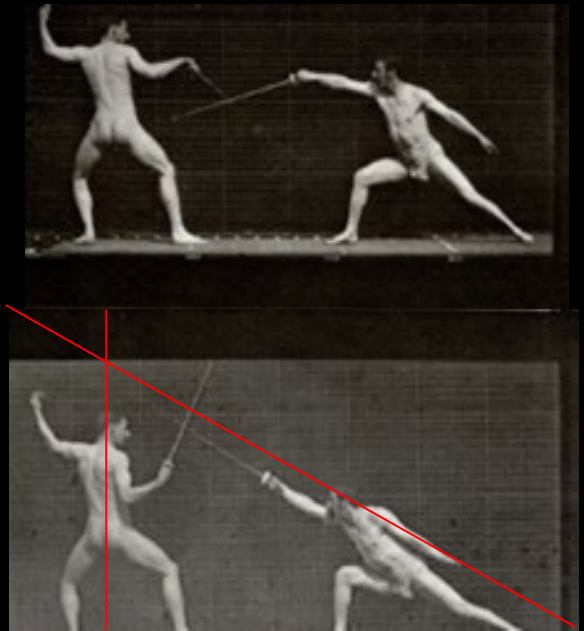
All of Muybridge's image series tell a story and bring movement however, each subject series has its own different atmosphere depending on the type of movement captured. For example, these two below are more aggressive and poignant whereas other pieces, such as the dancer, may come across as more subtle and elegant. I believe Muybridge took these images to provide a different perspective on how we see and photograph motion, which led him to develop the zoopraxiscope, which captures image in freeze frame with increasingly more depth than the last, portraying a clear narrative.



Having his images in monochrome and with heavy contrast allows for more focus on the subjects and their motion/ positions, which are the focal point of each image. Muybridge presents his images in a chronological contact sheet format which aids his ability to tell a story using still images. Out of the series of images captured, Muybridge can select for the best composition, portraying the most fluent, dynamic action poses and reject those that don't quite hit the mark.



The composition of the photos start out simplistic, with the subjects in the centre, and progressively get more complex, with both subjects presenting unusual, anatomical stances/ positions which gives Muybridge a diversity in his configuration. The dynamic positions of the right third subjects lead your eye to the opposing subject who is presented as static and defensive. The lower image is much more fluid because of the positioning of each subject's arm, which reiterates my point that Muybridge is able to be selective and picky with his choices to best display the anatomy and movement of the human form.





I really like how all the extra detail put onto this image doesn't interfere with the models face so we can still see them very clearly and that even though there is a lot going on she is still up front and center and clearly visible during everything so she is still the main focus of it all.

Andrea Robescu is a multidisciplinary artist who is currently based in Barcelona. She likes to add bold colours with abstract shaped and typography plays a big part of her work. She creates powerful visuals using everything from acrylics and ink to photography and collaging, merging analog and digital techniques to break the boundaries between different visual art forms. Her energetic illusions attract the eye of anyone walking by and various global brands and publications. She is always working towards evolving to different mediums like working on different scales, translating her art to video and animation and creating art installations. Especially in these two animated pieces I just love how vibrant everything is and how different the style looks on both images. I want to try and go with the same style as the one of the left as it helps to highlight the face a bit more especially the white outline help bring out the focus from all the stuff happening around the face. She brings a new type of editing into her work as it is nothing over the top and the model is always visible with nothing blocking the face, she makes it so that no matter what the model is always the focus and that they are never overruled by anything even when the flashing of colours are going around them they are still very much the focus of it all.

Andreaa Robescu



"In a jump, the subject, in a sudden burst of energy, overcomes gravity. He cannot simultaneously control his expressions, his facial and his limb muscles. The mask falls. The real self becomes visible. One only has to snap it with the camera." ~ Philippe Halsman

Philippe Halsman



Philippe Halsman was originally widely recognised as a portrait photographer, even eventually covering 101 pages in LIFE magazine (unmatched by any other photographer), but in 1941, Halsman began a thirty-seven year collaboration with Salvador Dali to document 'photographs of ideas'.

Halsman's creativity really comes across from his initial ideas to the work he produces and I find myself in a place of admiration and curiosity while viewing it. In admiration of the sharpness of the images, the energy from the subjects, his innovative ideas, the ability to bring humour and emotion to life in such a brief moment.

→ I'm curious of the subject and photographers relationship and how well I might recreate some of his work.

During the early 1950s, Halsman started asking his subjects to jump for the camera at the end of each sitting. This dramatically boosted his photographic legacy and brought extra energy and wit to his work.

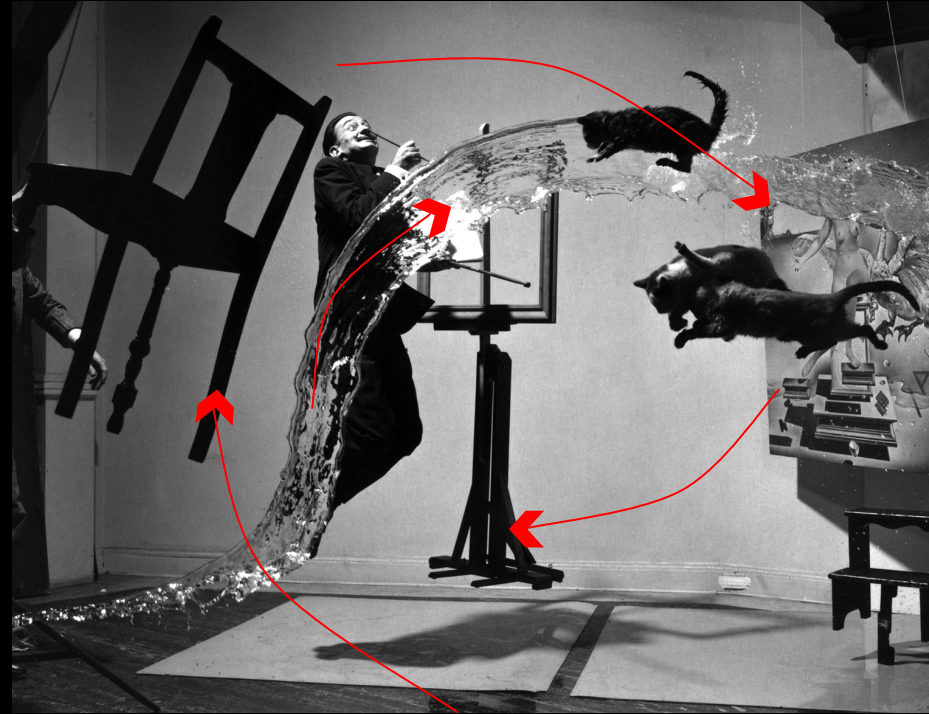
Halsman's creativity really comes to surface in terms of both composition and initial ideas that support his work. He pursues the portrayal of emotion and often aims for a genuine reaction/expression in his subjects, this is why he asked them to jump for the camera. Halsman believed that the lack of control someone has midair will cause 'the mask to fall' and show the subject's real self. Not only were these pieces more emotive, they provide an insight of Halsman's brilliance and creativity.

This photograph particularly grabs my attention because the subject(s) are defocused and focus points are scattered. The clutter of kicking legs give the photo its sense of movement.



Halsman uses composition guides with multiple focus points and formats such as the golden ratio and parallels. The mixture between Halsman's subject choices and composition creates eye-catching pieces that ultimately stand out against other photographers.

His ability to connect with his subjects heightens this uniqueness in his work. 'Dali Atomicus' for example, makes reference to Dali's work 'Leda Atomica' in the background by mimicking the concept of suspension of objects around a main figure.

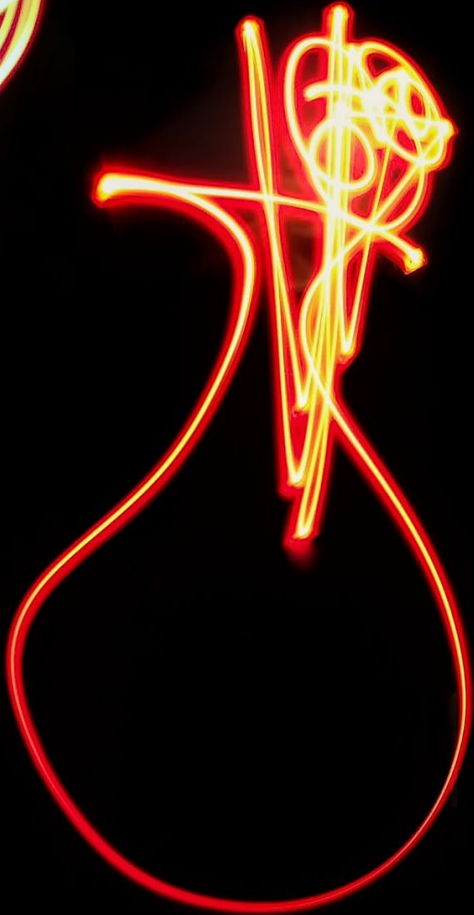


The use of golden ratio in this piece leads the eye through a curve across the image and heavy contrast and monochrome format allows for the viewer to pick up on each aspect of the photo as they trace over the spiral. It also adds drama and an organic, coherent feeling.

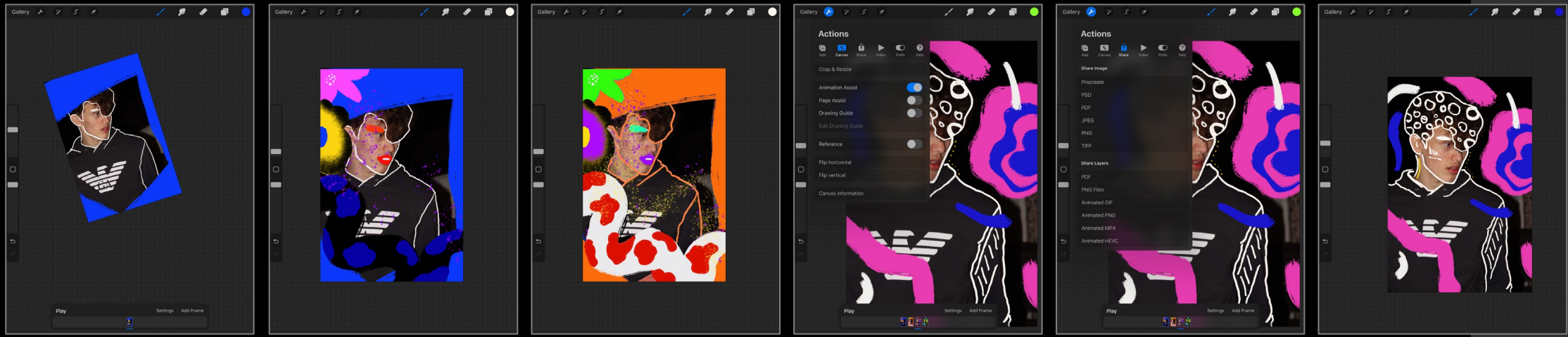
While following the idea of concept inception, the image also seems to have multiple compositions, (rule of thirds, focus points, golden ratio), which further enhances the complexity. The surrealism we see exhibited in Halsman's work reflects his playful and experimental attitude towards photography. 'Dali Atomicus' presents a whimsical, yet equally perplexing theme which ultimately took 28 attempts to achieve the desired outcome, this highlights the need for experimentation in photography. I think I could learn from Halsman and apply more experimentation to my work and clarify my successes and mistakes.

A02-Experimenting .

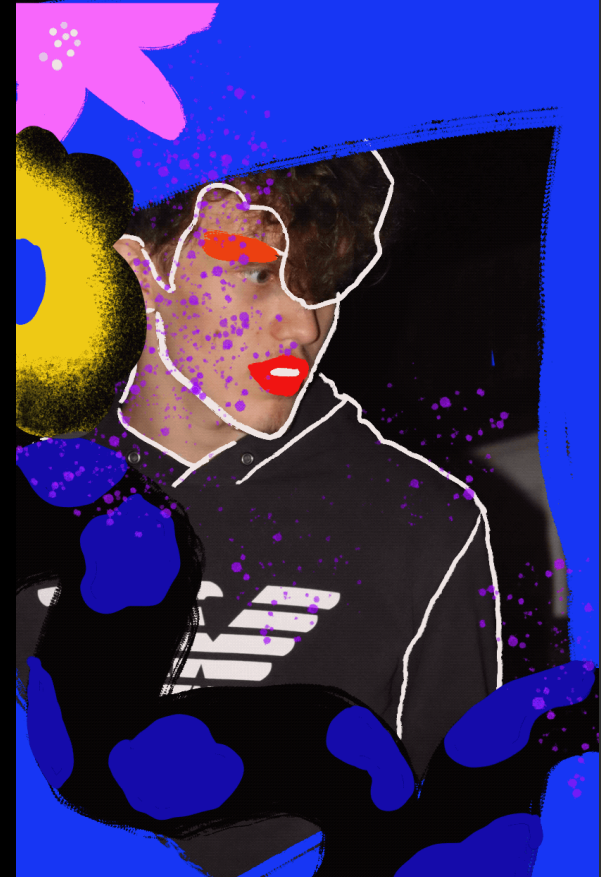
Experimentation with Light Painting



Andreea Robescu Editing Process



I really liked doing this edit, I first got my image and outlined it on a different layer in white, then created a bold border in a bright colour no covering the face to keep it the main thing, then I added some extra details such as a flower, and a squiggly line with cow spots on, then copy and paste that first image onto a new layer and change the colours so they are completely different to the previous image, after that I then copy and pasted the same image onto a new layer but this time I did a different pattern on I put circles in the hair and lines around him with a flower on the right of him and once again I copy and pasted the image to another layer and chose different colours all while making sure the face was still shown. Then on Procreate I selected the animation assist and then it became an animated piece which then I exported as an animated GIF so it would continuously play.



Daniel Crooks inspired work

Photo manipulation



Edits Page

This edits page explore different experimental methods of editing using Snapseed. I've highlighted likes and dislikes of the shoot and certain features that may work better and others that don't.

Result of Crop Styles
>>>

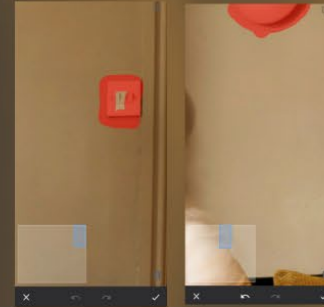
After using brush tools and crop styles I've decided that the image on the left is better than the one on the right. The image on the left has a darkened background and vignette which enhances focus on my distorted face. Furthermore, cropping out the doorway further emphasises focal point.



Initial Editing and Filtering
<<<

Using Snapseed, I manipulate the brightness, contrast, saturation, ambience, highlights, shadows and warmth to suit the desired mood of the image. For this piece in particular, I wanted to emphasise drama and intensity and therefore increased

shadows and contrast whilst decreasing brightness and ambience. I also added multiple filters within Snapseed to further enhance drama. From the images presented the highlighted, is the one I believe represents intensity as well as a softness – desired to depict a ghostly atmosphere. Of course, with the addition of distortion the mood is even further intensified.



Healing/ Image Repair
<<<

The healing tool in Snapseed, allows me to remove unwanted, and potentially distracting, objects/ features in the image.

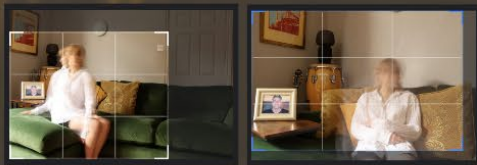
In the example of these images, I've used a repeated background and therefore, after analysis, have noticed and removed distracting features such as light switches and wall lights. These objects may take away from the main focus of the shoot (being either the framed picture in the bottom left, or myself in the right/center). Furthermore, they may also create an imbalance in my photographic composition and therefore, removal is necessary.

Image and Composition Preference



These two aren't up to standard simply based on composition, the sofa behind me falls in line with my mouth which creates a distracting imbalance. In addition to this, there's also patchy walls, distracting speakers and distracting wall lights.

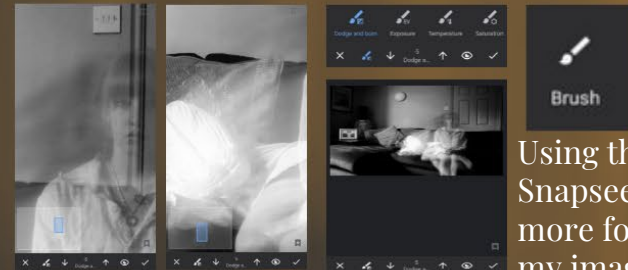
Crop Styles
<<<



Cropping has

Really helped me keep focus on the main sections of my images and maintain an organised composition style. As you can see in the top left image, I have used the free crop style to remove unnecessary sections like the doorframe, half wall light and wall picture. The free tool allows me to move the crop freely around to any part of the image to centralise my main focus. In the top right image, I have used the original tool to accurately position myself in the middle right section of the image and the framed picture in the far-left section (separated to add to underlying meaning). The original tool allows me to maintain the original shape of the image while still being able to crop

Focused Editing
<<<



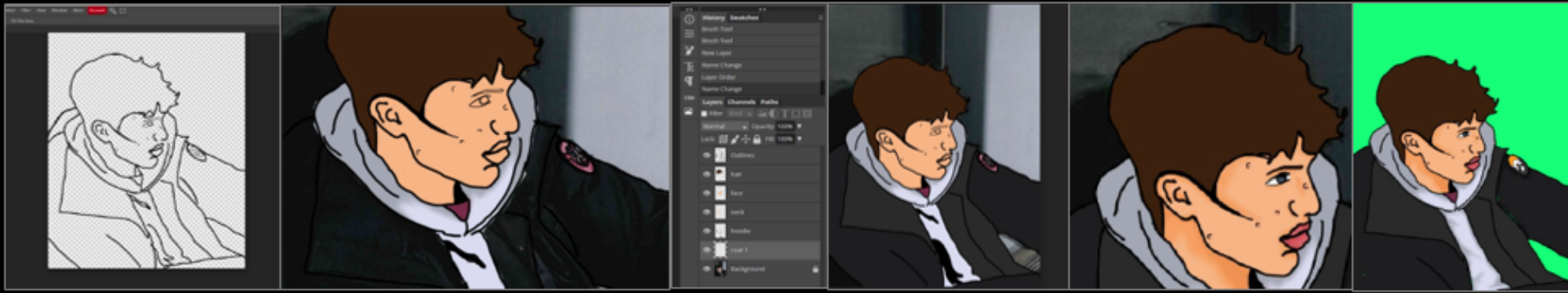
Using the brush tool in Snapseed leads me to more focused editing of my images. Within the tool, there are sub-sections such as ' Dodge and burn', 'exposure', 'temperature' and 'saturation'. I used the exposure brush tool to target specific areas of my images to enhance the blur effect, captured with low shutter speed. I would increase the exposure to 1.0 and brush my finger over where I wanted a lighter exposure. For the darker blur areas around my head, I would reduce exposure to 0.5.

Image and Composition Preference



This image also isn't up to standard, white outlines from the HDR control take away from the blur effect on my face and the frame in the background, as well as the speaker in the back.

Detailed Pop Art Editing



Photopea

This time I wanted to try something more detailed but still sticking with the pop art look. First, I went into [Photopea](#) and inserted my image then

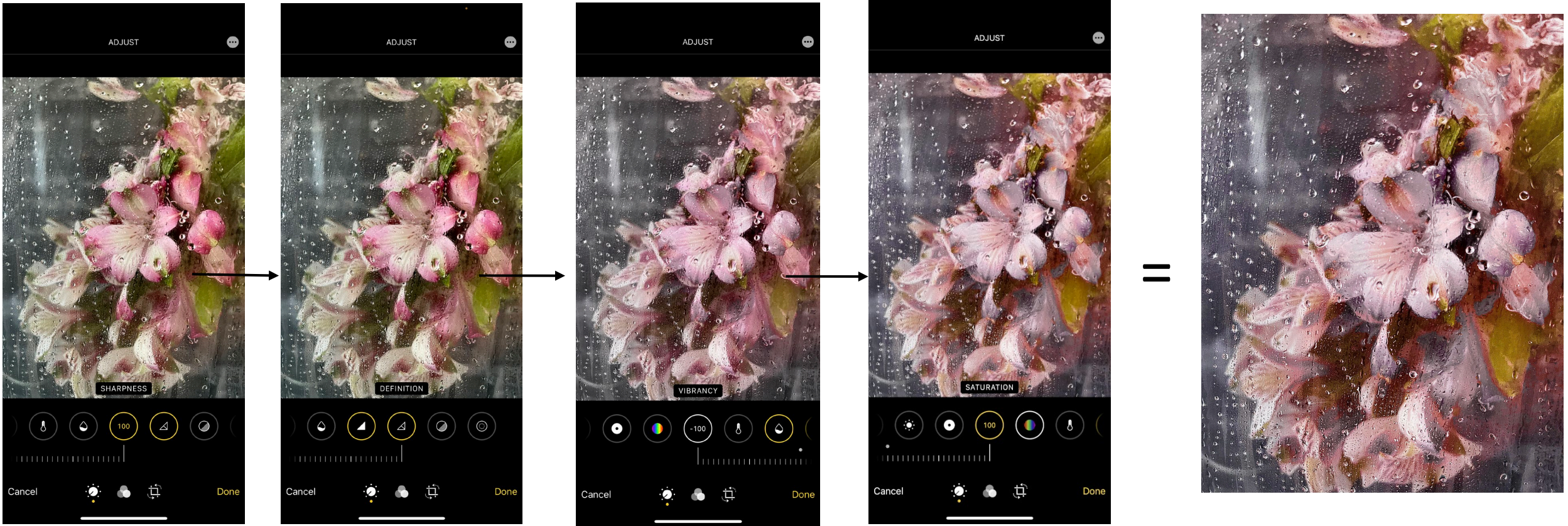
I made the outline of his facial features and then his clothes making a layer for each section of the face/clothing. Then I blocked in the hair, face and hoodie colours just one colour with no detail in yet. After blocking in

the colours for each part I then started going through and adding some detail to face to see what it would look like and the more detail I added the more I started loving the image more. With the use of the blur and blend tool I started going around his face and clothes adding the little bits of detail especially on the face making sure that his face was getting the definition needed to look somewhat realistic. The eye again became a

struggle as it needed to be on par with all the other details added so it was a big trial and error until I slowly started putting specs of colour inside the eye and shading the white parts which slowly started to come together to which I think is a good eye. I really loved how the end image turned out as I think look nicely put together and the background colour really helps put the focus on the drawing as it is just a plain blue.



Each editing stage



Once I had experimented with all different editing options creating darker backgrounds, flowers brighter and even the water droplets being more visible I wanted to create a more surrealism like, such as a painting effect. So I achieved this by turning the sharpness all the way up which made all the water on the glass stand out even the smallest of water droplets which really gave the effect that it was rain. I then turned the definition all the way up which made the definition in the flowers and water droplets stand out even more including some shading in the back. I then turned the vibrancy all the way down to -100 which then stripped the colour of the natural flowers to a cooler tone. I then turned the saturation all the way up which finally made the picture turn into a painting effect. By turning the saturation all the way up this made certain parts of the flower seem more highlighted and even blended together making that painted effect, even blurring certain parts of the flowers that are fully covered by water. It also added a pink tone around the bunch of flowers making the whole photo a little more bright and happy instead of dull and plain.

A03—Recording your ideas .

Contact sheet (Follow Up):



This Shoot is a follow up to an experimental shoot taken with an HDR triple capture filter. I used a combination of this technique alongside slow shutter speed experimentation, both of which revealed the desired result.

I initially wanted the motion blur to be around me as the subject, but due to limited conditions, I reversed the roles and ended up with equally apt images. Although I do have preferences of particular photographs within this shoot, I think overall the outcome accordingly portrays a ghostly atmosphere and/or the implication of memory loss.

Second round: Contact Sheet

Used a ring light with different light settings such as a warm and cool tone however made a sharp light reflect of the clingfilm making the photo too bright

Green didn't look right against the clingfilm

Head is too low it needs to fill most of the picture

I like the lighting colour from the LED's however the head is too low

Far too bright due to lighting from the ring light and reflection off the cling film

Best pictures I had taken, used the purple LED's to try different lighting and I really liked how the purple looked against the clingfilm.

Everything that I wanted to be in focus was, such as in one of them the clingfilm was more in focus than the model and then the other one the model was more in focus than the cling film but elements of the clingfilm you could still see are clingfilm.

Light is too harsh against the bubble wrap and creates a large reflection of light which I don't like

Ripped through the bubble wrap as well and I liked how these looked with the lighting as well as the texture of the bubble wrap added texture to the picture itself.

Experimented with a different plastic and used bubble wrap and covered the camera Lense with it however made sure you were still able to see that it is bubble wrap

Changed the lighting to a warmer tone, there is still a slight reflection however isn't as intense as with a purple light, I also changed the distance of the light to try help with this.

Experimented with different coloured LED lights to see what looks good against the plastic while also experimenting with distance and settings on the camera and placing of the clingfilm

Too blurry nothings in the correct focus

I like how far away the model is from the camera and how the plastic is visible, and the viewer can see that it is plastic

Experimenting with blue LED lights I liked how this looked it's a lot more different than plain white light. I like how the model is placed and the camera isn't too zoomed in. However, plastic isn't too clear and looks more like a water and not what I was going for

Experimenting with ripping the plastic in different areas to show what I wanted in my plan where different places people may have had work done and other places have not and feel more confident about them.

Shoot 1 - Bruce Gilden

(Contact Sheet 4)

"I am here for a good time, not a long time"

As I have said previously (in both my shoot plan and Bruce Gilden artist overview, I wanted to take a personal route when executing my ideas for this section. The subject I have chosen is my grandfather, (known in our household as my Grandy), I wanted to convey a story that some may see as reckless or non-discretionary but that he himself would see as satisfying or



enjoyable. I grew up around both of my grandparents as smokers and since my grandmother quit on my 8th birthday, my grandfather hasn't heard the last of it. The parallels of their perspectives had me curious, that one could see his routines as being grounded in addiction or misuse and the other could see them simply as activities that have a pleasurable outcome. Perhaps it's what I'm used to but I see this habit as a defining characteristic of who he is



Selected Images



CONTACT SHEET



A04—Final pieces.



Final Image

Movement in People









Final Image

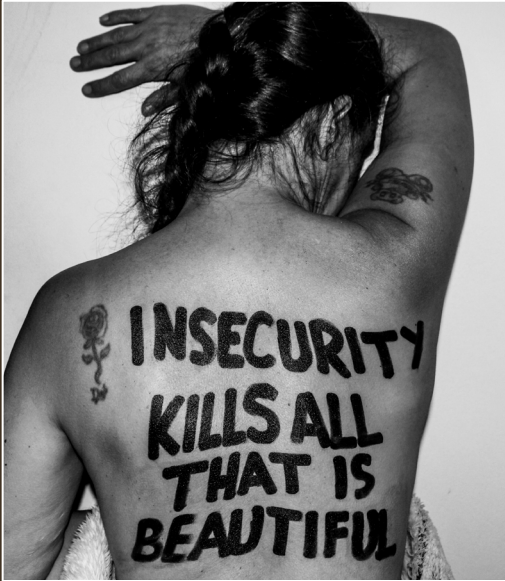
I love how this image came out it has become one of my favourites. I love the intense shadowing in this image as it enhances all the tensed-up muscles, and we can see the spine clearer which really helps show the stress and struggle we keep in. The scratches on the back being made more dominant in the shading too are a nice touch as the pain going through us at the same time can also be physical. The highlights also help enhance everything once again the spine as it tells us exactly where about it begins to push against the skin creating the worried demeanor. I do love putting images like this in black and white as I feel as it gives it much more meaning and allows more to come from the image especially when it comes out slightly grainy as it just enhances the image as a whole. Overall, I really love this image, but I feel as I would have loved it to be more if it was sharper with the focus as the edges are blurred so it kind of gets rid of some of the detail that could have helped enhanced the image further



Final Image

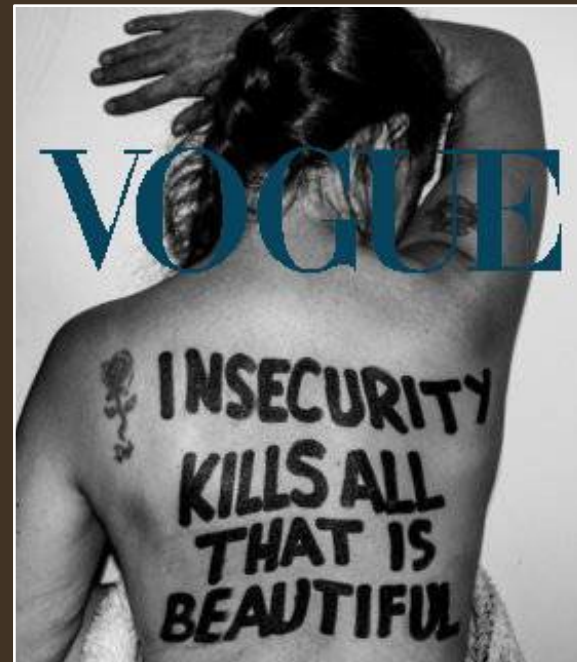
I really like how this image looks I feel like the contrast of everything really helps bring this image together. It also helps the most with the message that we don't need to measure ourselves and keep a certain weight for the worlds approval we need to be ourselves. The focus on the measuring tape is so it's the main focus as it is always the main focus that is always in your head when you first measure yourself slowly making you hate everything and work to get better even if you are at a health place. I love the shadows not being too overbearing but being just right to define everything and to define the tape measure almost digging into the skin. What I would change is the tape measure was not the easiest as it would hardly bend so I would get a better tape measure so we could wrap it around and maybe make it dig into the skin more

FINAL IMAGES

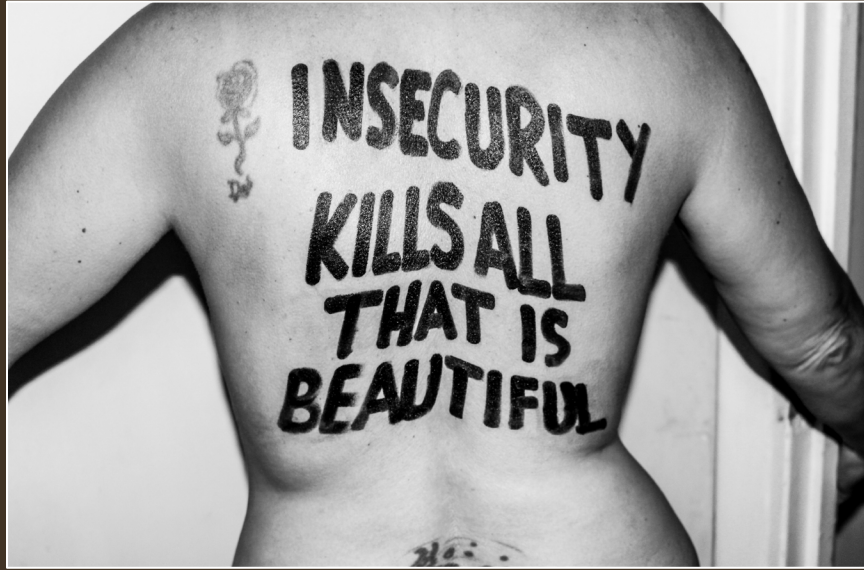


Unintentionally, this specific shot looks as though it should be in a fashion magazine. I intended for this photoshoot to look moderately professional. Taking inspiration from a magazine cover wasn't what I initially wanted, yet it would relate within my project. Magazines are known for their photoshop, often altering the appearance of celebrities within their pages, generally making them look unrecognisable. Editing is done electronically to be seen as more appealing. However, as the use of photoshop becomes more extreme, so does the desire to become "more beautiful." Looking at my photograph to the left, what I find intriguing about it is the contrasting tones produced by the editing. Another appealing aspect of this shot is the stance - it is deeply moving. Here, the subject seems as though they are suffering, which can be seen even with the lack of facial expression. By missing the facial expressions, the insecurities are emphasised as they seem to be hiding away from them.

The edit to the right was created using Photopea. Since the tones throughout the photograph are black and white, the 'VOGUE' logo would blend too much within it. The cool toned blue was a choice I chose to make as it added colour, yet not too bold. A decision was made to not add any extra wording onto this poster as it could become a possible distraction from my quote. This editing process was incredibly simple, yet I like the outcome. Something I would improve on slightly for this shot to work better on the poster would be the composition. If this specific shot was more full body, this would've allowed it to look more professional and like a magazine cover, possibly giving me more space to write surrounding the model.



FINAL IMAGES



In these two particular shots, allowing the background areas of the house to be seen by the viewer ensured the model was comfortable with the shoot. Fashion models invariably find themselves in a studio or in a location that may make them feel vulnerable and uncomfortable. We can make another point about comfort. Women that are photographers taking photographs of other women may make them feel much more secure. This model was a close family relative, and we went through in detail what I would be photographing. Taking the first few photographs, you can sense the awkwardness the subject is feeling, but they soon started to relax. It can be a distressing experience having a photograph taken as it makes the person feel as though they lack control, knowing the uncertainty of what the end product will be.

